

since independence in 1945. On October 21st, a new President takes the helm of state and a new government will be formed. It is hoped and expected that this process will be free, fair and transparent and result in a reduction in the uncertainty which surrounds the country's political, economic, and social stability.

The MPR must quickly ratify the results of the popular consultation in East Timor and all parties should work closely together to ensure a smooth, peaceful transition of government. I fully support the aspirations of the Indonesian people in embracing democracy and it is my hope that the world's fourth largest country will soon become the world's third largest democracy.

Accordingly, I request that the entire text of H. Con. Res. 195 be inserted at this point in the Record.

H. CON. RES. 195

Whereas the Republic of Indonesia is the world's fourth most populous country, has the world's largest Muslim population, and is the second largest country in East Asia;

Whereas a stable and democratic Indonesia is important to regional and American interests;

Whereas on June 7, 1999, elections were held for the Indonesian People's Representative Assembly (DPR), which, despite some irregularities, were deemed to be free, fair, and transparent according to international and domestic observers;

Whereas over 100 million people—more than 90 percent of Indonesia's registered voters—participated in the election, demonstrating the Indonesian people's interest in democratic processes and principles; and

Whereas Indonesia's People's Consultative Assembly (MPR) convened on October 1, 1999, to organize the new government, ratify the results of the August 30, 1999, popular consultation in East Timor, and select the next President and Vice President of Indonesia: Now, therefore, be it

Resolved by the House of Representative (the Senate concurring), That the Congress—

(1) congratulates the people of Indonesia on carrying out the first free, fair, and transparent national elections in 44 years;

(2) supports the aspirations of the Indonesian people in pursuing democracy;

(3) calls upon all Indonesian leaders, political party members, military personnel, and the general public to respect the outcome of the elections;

(4) calls for the transparent selection of the next President and Vice President as expeditiously as possible under Indonesian law, in order to reduce the impact of continued uncertainty about the country's political, economic, and social stability and to enhance the prospects for the country's economic recovery;

(5) calls upon all parties to work together to assure a smooth transition to a new government; and

(6) calls for the People's Consultative Assembly (MPR) to ratify the results of the popular consultation in East Timor as expeditiously as possible.

IN TRIBUTE TO JAZZ GREAT MILT JACKSON

HON. JOHN CONYERS, JR.

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

Tuesday, October 12, 1999

Mr. CONYERS. Mr. Speaker, I rise to pay tribute to jazz great, Milt Jackson. Milt Jackson

was a wonderful person and magnificent talent who played the vibraphone in a way that emitted rich, warm sounds like no one else. Milt Jackson was born in Detroit and played many instruments prior to playing the vibraphone. Blessed with the gift of perfect pitch, he originally sang with the Detroit gospel group, the Evangelist Singers. He started playing jazz in high school with the Clarence Ringo and the George Lee Band but his new found jazz career was interrupted by a short stint in the Army. Upon discharge, Mr. Jackson founded his own jazz quartet called the Four Sharps.

Dizzy Gillespie, while in Detroit on a mid-western tour, spotted the quartet in a Detroit bar and promptly asked Mr. Jackson to join his band. By the time Mr. Jackson joined Gillespie's band, he was deeply under the influence of Charlie Parker. Jackson tried to emulate Parker's rhythmic traits and tried to achieve a hornlike quality to his sound. Jackson went on to create a new sound in the 1940's slowing down the motor on his Vibraharp's oscillator by one-third the speed to create a rich vibrato sound very similar to his own voice. Mr. Jackson was also knowledgeable in classical music and was involved in the jam sessions with Miles Davis and Gerry Mulligan which led to the "Birth of the Cool." One of the most significant musical achievements in Jackson's career was his over four decades of work as a member of the Modern Jazz Quartet which was formed in the early 1950's.

Milt always responded positively to my invitations to come and share his significant knowledge and talent at the annual Congressional Black Caucus Foundation jazz issues forum. The jazz issues forum was established to enhance and perpetuate the art form, emphasize cultural heritage, and forge awareness and pride within the African-American community. In 1987, the jazz issue forum in the United States Congress passed House Concurrent Resolution 57 which designates jazz to be "a rare and valuable national American treasure."

He will be missed greatly as Milt Jackson was one of the world's preeminent improvisors in jazz. His special brilliance will be enjoyed by jazz fans for all the ages.

[From the N.Y. Times, Mon., Oct. 11, 1999]

MILT JACKSON, 76, JAZZ VIBRAPHONIST, DIES

(By Ben Ratliff)

Milt Jackson, the jazz vibraphonist who was a member of the Modern Jazz Quartet for 40 years and was one of the premier improvisers in jazz with a special brilliance at playing blues, died on Saturday at St. Luke's-Roosevelt Hospital in Manhattan. He was 76 and lived in Teaneck, N.J.

The cause was liver cancer, said his daughter, Chyrisse Jackson.

All the best jazz musicians know how to take their time, and Mr. Jackson was no different. Originally a singer in a Detroit gospel quartet, he created a new sound in the 1940's by slowing down the motor on his Deagan Vibraharp's oscillator to a third of the speed of Lionel Hampton's; a result, when he chose to let a sustained note ring, was a rich, warm smoky sound, with a vibrato that approximated his own singing.

"He came closer than anyone else on the instrument to making it sound like the human voice," said the young vibraphonist Stefon Harris yesterday. "It's a collection of metal and iron, and we don't have the ability to bend notes and make vocal inflections like a saxophone. But Milt played the instrument in the most organic way possible—with

a warm, rich sound. He set a precedent that this instrument can speak beautiful things, and that it's not just percussive."

Mr. Jackson, who was born in Detroit, had become an impressively broad musician by the middle of his teen-age years. He had perfect pitch, and he began teaching himself guitar at the age of 7, started piano lessons at 11 and in high school played five instruments: drums, tympani, violin, guitar and xylophone; he also sang in the choir. By the age of 16, he had picked up the vibraphone as well, encouraged by a music teacher, and sang tenor in a popular gospel quartet called the Evangelist Singers as well as beginning his jazz career, playing vibraphone with Clarence Ringo and the George E. Lee band.

Out of high school, he almost joined Earl Hines's big band, but his draft notice intervened. In 1944, back in Detroit after two years of overseas military service, he set up a jazz quartet called the Four Sharps. (He admitted that he got his nickname, Bags, from the temporary furrows under his eyes incurred by a drinking binge after his release from the Army.) Dizzy Gillespie saw the quartet at a Detroit bar on a swing through the Midwest, and called upon Mr. Jackson in 1945 to join his band in New York.

Mr. Jackson's style, then and later, came from Charlie Parker, rather than Mr. Hampton, his most prominent precursor on the instrument; he not only tried to achieve a hornlike legato with his mallets, but he adopted many of Parker's rhythmic traits as well. He was the first bona fide bebop musician on the vibraphone, and became one of the prides of Gillespie's own band. Gillespie also brought him to Los Angeles to fill out his sextet at Billy Berg's club, hedging against the probability that Parker, who was in the band and at the low point of his heroin addiction, would fail to show up.

Back in New York in 1946, Mr. Jackson recorded some of bebop's classics with Gillespie's orchestra—"A Night in Tunisia," "Anthropology" and "Two Bass Hit." Mr. Jackson, the pianist John Lewis, the bassist Ray Brown and the drummer Kenny Clarke were the rhythm section of Gillespie's band. "Dizzy had a lot of high parts for the brass in that group," remembered Mr. Brown. "So he said, 'I have to give these guys' lips a little rest during concerts, and while they're resting, you should play something.'" The development of this rhythm section's relationship led to some recordings for Gillespie's own label, Dee Gee, by a new band known as the Milt Jackson Quartet.

Mr. Jackson left Gillespie and came back to him again for a period in the early 1950's. And in 1951, with Thelonious Monk, he made recordings that would further the idiom again, weaving his linear improvisations around Monk's abrupt, jagged gestures on pieces including "Criss Cross" and "Straight, No Chaser."

Mr. Lewis, the pianist, began to have ideas about forming a new group, one that would go beyond the notion of soloists with a rhythm section. He had an extensive knowledge of classical music, had been involved in the sessions with Miles Davis and Gerry Mulligan that would become known as "Birth of the Cool," and he envisioned a more deliberately formal feeling for a small band. In 1952 the Modern Jazz Quartet began, with Clark as drummer and Percy Heath as bassist. Connie Kay replaced Clarke in 1955. After a while, Mr. Lewis became the group's musical director.

The group wore tailored suits and practiced every aspect of their public presentation, from walking on stage to making introductions to the powerfully subdued arrangements in their playing. They wanted to bring back to jazz the sense of high bearing it had been losing as the popularity of the

big bands was slipping and jazz became more of a music predicated on the casual jam-session. Through two decades of immaculately conceived and recorded albums on Atlantic Records, beginning in 1956, their vision was borne out. Initially, they found that audiences were somewhat startled by the authority of their quietness; eventually the group would be one of the few jazz bands embraced by an audience much wider than jazz fans.

Mr. Lewis economized, playing small chords and creating a light but sturdy framework for the music, and Mr. Jackson was the expansive foil, letting his tempos crest and fall, luxuriating in the passing tones and quick, curled runs of bebop. It was often supposed that he grew frustrated with his role in

the band; in a recent interview Mr. Jackson said he felt that Mr. Lewis suppressed the group's sense of swing. In 1974 he left, dissolving the band until it reunited for the first of several tours in the 1980's. Mr. Kay died in 1994, and the Modern Jazz Quartet, with Mickey Roker sitting in for him, gave its last performance the following year.

Besides being widely acknowledged as one of the music's greatest improvisers, Mr. Jackson wrote a lot of music—most famously the blues pieces “Bags’ Groove,” “Bluesology” and “The Cylinder.” He recorded widely. He made small-group and orchestral records in the early 1960's, collaboration albums with John Coltrane and Ray Charles, and a large number of records on

the Pablo label during the 1970's and 1980's with Mr. Brown on bass, as well as Gillespie, Count Basie, Oscar Peterson and others. In 1992 he began a series of albums produced by Quincy Jones for the Qwest label; the most recent, from this year, was “Explosive!,” recorded with the Clayton-Hamilton Jazz Orchestra. The last collaboration with Mr. Brown and Mr. Peterson, “The Very Tall Band,” was issued this year by Telarc.

In addition to his daughter, of Fort Lee, N.J., he is survived by his wife, Sandra, of Teaneck, and three brothers: Alvin, of Queens, and Wilbur and James, both of Detroit.